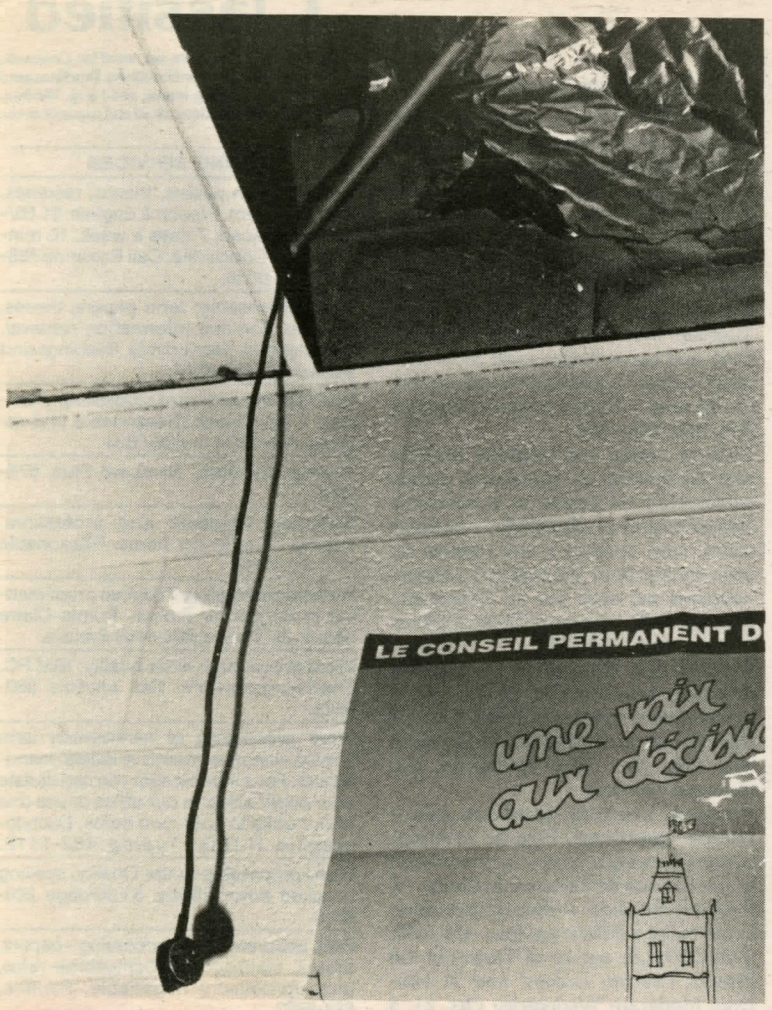

Student office "bugged"; activists are targetted

by Link Newsstaff

A student association office has been the target of an illegal surveillance device, *the Link* has learned.

A small microphone attached to a wire was found this weekend hidden in the ceiling of the CUSA executive office. The microphone—a small metal receiver—had already been disconnected when it was found but an electronics expert on the university faculty has confirmed that the device "has to be a listening bug".

The discovery comes less than six weeks after two Concordia students were questioned on separate occasions by agents saying they were from the RCMP. The agents questioned both students extensively about their political activities with student groups.

The two students were harassed after attending a peace march in Montreal. One of them was picked up and brought to a man claiming to be an RCMP officer, who questioned him for more than hour about his past activities, including his work with various Concordia student groups.

A week after the peace march, the other student received a call at work from an agressive man saying he was an RCMP officer.

"This fellow said 'hello, this is Captain Duchesne from the RCMP. We're doing an investigation and I'd like to meet with you'," she said.

She said he knew internal details of a Concordia group she was working with and he proceeded to reel off facts that had only been exchanged by word of mouth within the group.

She said the group is a non-political campus community service organisation. "None of it was illegal...it was a perfectly, perfectly innocent activity.

"He knew about people I've worked with, specifics about problems in the association I was working with...about myself...where I worked before this," she said, speculating he could have only got some of this information from a campus informant.

She told him she wanted to find out what her rights were before being interviewed by the RCMP.

"He said 'oh! you don't want to co-operate with me...this is non-cooperation and it's going in your file'."

She asked him for a number where she could get back to him after seeking legal counsel but he claimed to be working n Ottawa without an office.

"I said 'OK if you want to play this game, why don't you call me back later then.' He said 'I'm coming to pick you up right now'."

"I left immediately. I was terrified...it really scared the hell out of me," she said.

Neither student wants to be identified until an investigation is completed into the identity of the questionners. The second student has enlisted the help of a Concordia legal aid advisor who is attempting to set up a meeting with the RCMP to get to the bottom of the incidents.

In 1983, a Carleton University peace activist named Andy Moxley admitted that he had been aid by the RCMP for almost two years to spy on campus peace groups. When Moxley came forward to the press, the RCMP denied that he was in their employ. A week later, Solicitor General Robert Kaplan admitted to the House of Commons that Moxley had indeed been a paid informant.

Moxley told *the Link* that he was sure the RCMP was spying on campus groups across the country.

Since the Canadian Security and Intelligence Service (CSIS) was formed three years ago, domestic spying was taken out of the RCMP's jurisdiction and transferred to the domain of the CSIS.

In a telephone interview from Ottawa, CSIS spokesperson Gerry Cummings said he is surprised by the story of RCMP agents questioning students about their political activities.

"That strikes me as rather strange considering it's no longer in their mandate to investigate such things," he said.

Cummings said the CSIS is the only group authorized to investigate "espionage, terrorism, subverion and foreign-influenced activities".

He would not comment about individual surveillance operations but said there is a possibility some campus groups are being investigated.

"Nobody in this country is exempt from investigation if they're involved in certain acts whether they be in labour, university or whatever," he said. "There is an understanding, however, that the free flow of ideas on campus is not to be infringed upon."

He said that by Canadian law, any operation involving electronic surveillance can only be undertaken with the full knowledge of the Solicitor General's office as well as a warrant granted by a federal judge.

A Concordia engineering professor who says he is an expert on electronic surveillance devices was asked by *the Link* to examine the microphone found in the ceiling of the CUSA office.

The professor, who asked that his name not be used because of the legal implications, said it is impossible to date the device but suggested that it could have been placed by anybody.

The professor said the device is a one-way listening receiver which could have been connected to a recorder or even a telephone line. The wire attached to the microphone leads through a hole in the wall to the ceiling over a hallway.

"I wouldn't even be surprised if it was placed by the administration when they were having that conflict with students many years ago," he said.

In 1969, after students occupied the Sir George computer centre to protest racism on campus, the RCMP maintained a high profile on campus, including a well-publicized seizure of the student newspaper.

the Link

Concordia University
Montreal, Quebec

Volume 8, Number 11
Tuesday, October 20, 1987

Tests confirm asbestos risk

by Max Wallace

Laboratory tests have confirmed that students, staff and faculty are breathing in potentially dangerous levels of asbestos at a Concordia Guy Street annex.

After *the Link* revealed two weeks ago that renovations in the Guy Towers building may be exposing people to dangerous levels of the toxic substance, the university had several fibre-coated pipes tested to determine whether they were covered with asbestos.

Since renovations were started on the building last April, many people have complained about the large amounts of dust in the air.

According to assistant occupational health and safety co-ordinator Nicole Saltiel, the McGill environment labs—which conducted the tests last week—informed her the fibres tested positive.

"The insulation covering the pipes and the main support columns on the ground floor is definitely asbestos," said Saltiel.

She said the university will now conduct extensive air samples of the building to determine the extent of contamination.

"The biggest danger," she said, "would be if we determine that the asbestos is circulating through the ventilation system or the heating ducts, which would contaminate the entire building.

There are several ventilation shafts on the ground floor near where the asbestos is located. Some of the pipes coated with the substance lie only feet away from a ramp where thousands of people—including several hundred students-enter and leave the building every day.

Concordia leases space in the Guy Towers building to house several labs and departments, including Sociology/Anthropology, French, Civil Engneering and Applied Psychology.

Informed that the lab results came back positive, Anthropology Professor Rebecca Aiken, who teaches in the building, said she was concerned but not surprised.

"When I read that there may be asbestos in the building I asked people what was going on," said Aiken yesterday. "They told me that it was up to the landlord to do something. Why is the tail wagging the dog? Why is the landlord determining our working conditions?"

But Saltiel said if the annex is contaminated, the building management will be forced to clean it up.

"We have told them we would be investigating," she said, "and we have their full co-operation.

Building manager Arthur Zrill said he doesn't believe the asbestos poses any danger but he will wait for the results of an air sample before deciding what to do.

Asbestos is a common building substance widely used from the 20's to the 70's as insulation and fireproofing. In the late 70's medical studies appeared linking the mineral fibre to a wide variety of previously unknown health hazards including asbestosis—a chronic lung disease-lung cancer and mesothelioma, otherwise known as Steve McQueen's disease. Each of these diseases can result from the inhalation of large amounts of asbestos in the air and tobacco smokers exposed to the substance are at 10 times greater risk than non-smokers.

The air sample to be conducted this week will determine whether asbestos levels in the air exceed the acceptable level set by the Quebec government.

But, according to the Montreal General Hospital's former occupational health and safety co-ordinator, Eddie Alcide, there is no such thing as an "acceptable level."

"Asbestos symptoms don't show up for a long time; sometimes for as much as 25 or 30 years," he said. "It's impossible at this point to determine just how dangerous the stuff really is because it is only recently that we learned it poses a health risk.

He said there hasn't yet been sufficient time to conduct long-term

continued on page 8

Student demonstrators greeted education minister Claude Ryan last night as he met with the board of governors to tell them concordia will continue to be denied sufficient funds. Story page 3

Agenda

Use the Agenda to publicise any Concordia-related event. Drop off your info at our offices at Sir George(H-649) or mail it in, indicating Agenda on the envelope. Deadlines are 5 p.m. Friday for Tuesday issues, and 5 p.m. Wednesday for Friday issues.

TUESDAY, OCTOBER 20

S.A.E. General Meeting Notice. For SAE members and for anyone wishing to join. Discussion of projects. In room H-435 at 500 p.m.

General Assembly on University funding. Concordia University Non-academic Staff Association. SGW, 11 am, H-110. Loyola 2:45 pm Chapel.

Travel resouce club is having its annuall Loyola awareness day. Thhose willing to participate please show up. 11:30-2:30 pm Travel Resource Club office, H508-2.

WEDNESDAY OCTOBER 21

Workshop pn Refugees- Monchanin Cross-Cultural Centre, 7-10 pm. 4917 St-Urbain, $5/$3 students. Topic: Afghans and Tamils. ph. 288-7229.

Lonliness, a lecture by Prof. Lionel Rothkrug. 8:30 pm. Hall 1070. Sponsored by the Dept. of History. Second in a series of four public lectures by Rothkrug on "The Evolution of European Identity."

THURSDAY,OCTOBER 22

SparklersClub of Concordia, lecture on THE MONTREAL MUSEUM OF FINE ARTS AND ITS COMMUNITY, 3 pm, h-920, SWG. Everyone welcome.

Psychology Students are invited to a Wine and Cheese, 4 pm in basement of P-Annex (2020 Mackay) Free Wine.

FRIDAY, OCTOBER 23

DEADLINE: CUSA programming looking for creative responsible people. Organizing skills an asset; help co-ordinate events for 87-88 year. Apply CUSA office SGW.

Central America Committeee John Lider speaks on the life and work of his brother Benjamin, the first American to be killed by the contras. 4 pm, Hall 820. ph 848-7410.

Jane Rule on Truthfulness in Literature. 9 pm, Hall 937. A catch-all discusion with internationally acclaimed author.

GENERAL

Anti-Oppression Day. Oct. 24th from 11 a.m. to 5 p.m. in H-110. "There's no racism here." Come and learn about oppression in Canadian Society. Speakers, films and discussions. Sponsored by Concordia Students Against Apartheid. Info. 848-7410.

Badminton. We're looking for enthusiastic badminton players, for purpose of forming an intramural team(We need women players!). For info. call Glenda at 729-5016.

Debating Societymeetings. Every Wednesday at 7:00 p.m. in H-333-6 and every Friday at 2 p.m. in H-625. Come and learn how to debate! Improve your speaking skills, meet interesting, intelligent and sociable people. We'd be delighted to speak with you! Info. 848-7412.

Photography classes: Beginning soon at the Art Workshop, open to all students, faculty and staff, but spaces are limited, so call now 848-3511.

Rocktober Fest. Two bands every friday in October. 16th Painted faces and Geneva talks; 23rd Kali and Dub inc. and Shank. At the Campus Centre. Tickets $3.00 at CUSA, $4.00 at the door. Info. 848-7474.

WOMEN'S LISTINGS

CKUT(90.3 FM) is producing two regular weekly shows-the Women's show and the Lesbian show- and looking for producers, contributors ideas and energy. For more info. call Lisa at 398-6787.

Hey!-You hungry? Why not come down to the lounge at the Simone de Beauvoir Institute(2170 Bishop) every Tuesday between 11:30-2:30 and eat, chat, and eat and chat some more with other women! Lotsa fun!!! Sponsored by the Women's Studies Students Association. Info. 848-7449.

Toutes celles qui veulent tavailler avec les femmes qui organise la grande celebration de l'ecriture feministe(la 3ieme Foire Internationale du Livre Feministe), sont invitees a une reunion du sous-comite pour les contacts communautaires qui aura lieu au Centre des Femmes le 21 octobre a 17h00, 2130 rue Mackay. Info. 844-3277.

Concordia Women's Collective meeting: Tuesday, Oct. 20 at 5 p.m. in the Women's Centre(2130 Mackay). Be there or call us at 848-7411. We'd love to heal from you! Your enthusiasm and ideas are welcome.

Women Studies Student Association meetings. Regular meetings every Thursday at 2:30 p.m. room 301-1 at the Simone de Beauvoir Institute. All Women Studies students welcome! come make a difference! Info. 848-7449.

JANE RULE: author of 'Desert of the Heeart,"Lesbian Images' and 'A Hot-Eyed Moderate.'Wednesday Oct. 21, 3 pm. Simone de Beauvoir Institute, 2170 Bishop, Lounge. Sponsored by the Coalition for Integration of Lesbian Studies at Concordia.

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Concordia University
Montreal, Quebec

Volume 8, Number 11
Tuesday, October 20, 1987

the Link

The Link is published every Tuesday and Friday during thhe academic year by The Link Publication Society inc. Content is independent of the university and the Concordia Students Association. **Editorial policy is set by an elected board as provided for in** *the Link* Constitution. Current members of the board are: Aaron Derfel, Robert Bock, Thia Fuller and Steve Slawvey Any student is welcome to join *the Link* and become a voting staff member. **Central mailing address: Concordia University, Sir George Williams Campus, Room H-649, 1455 de Masonneuve West, Montreal, Quebec, H3G 1M8.** For national advertising *the Link* is a member of Campus Plus (Canadian University Press Media Services Limited), 124 Merton St., Toronto, Ontario, M4S 2Z2, (416) 481-7283. Editorial typesetting by *the Link*. Advertising typesetting by Communication Cetreville. Printed by Inter-Hauf Development. ***the Link*** is a member of Canadian University press and the Ontario Community Newspaper Association.

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Ryan bamboozles board

By Aaron Derfel

Education minister Claude Ryan was greeted by protesting students last night as he walked into the Hall building to tell Rector Patrick Kenniff that Concordia will not be getting more money from the government.

The Board of Governors called an emmergency meeting to ask Ryan to give the university a larger share of the additional $40 million he has promised to divide between Quebec universities. The board of governors tried to convince Ryan that, despite the increased funding, Concordia still stands to lose $5 million a year.

As the education minister walked into the board room, about 40 students chanted "Ryan, Ryan our schools are dyin'!" and brandished signs pinned with condoms saying, "Get out of bed with McGill Ryan!"

The minister responded by tapping CUSA co-president Robert Douglas on the shoulder, saying "Our schools are not dying—that's not true."

Douglas said the students protested against the provincial government's unwillingness to resolve Concordia's chronic underfunding crisis.

The government says the $40 million addition to universites, which gives Concordia a total of $4.8 million, is a temporary measure to offset the province-wide underfunding crisis until a new funding formula is devised.

After the meeting, Ryan said he will not redistribute the $40 million sum nor ask the Quebec Treasury Board for more money.

"We're still discussing temporary measures because we have to get together with universities to devise a permanent funding formula," he said. "This will be done in the next 12 or 18 months."

Rector Kenniff said the meeting was useful but he had reservations.

"We can't say we're satisfied with the meeting, but we're looking forward to the decision that we expect the minister to make," Kenniff said.

Ryan acknowledged the present funding formula "has been creating inequities" for Concordia but said "the distribution that we proposed was a very fair one, including for Concordia."

He said he will review the present distribution plan and notify the university in two weeks on further developments.

"We think that Ryan's calculations are skewed, complex, obscure, unrealistic and we told his so," he added. "I think that he acknowleges that there are serious problems with the way they have calculated."

Douglas said the government is ignoring Concordia's plight because the administration is not effectively pressuring Ryan.

"These people after 14 years have adopted no strategy at all," he said, adding that the board of governors didn't want to "come out hard against Ryan" at the meeting.

Although the university may close down for a day in November to protest government indiference to Concordia's ailing budget, Kenniff said "it would be premature" to do so after listening to the minister at the meeting.

Douglas, who at first was blocked by security from entering the meeting because he was carrying a protest sign, said he disagrees with Kenniff's strategy.

photo by: Francesca Lo-Dico

More than 1,000 people marched in Quebec city Sunday for the right of women to control their own bodies. The marchers were demanding free and accessible abortions in Quebec.

Feminism must get out of ivory towers:Davis

by Livia Tortella

As Angela Davis walked towards the podium Friday night, the packed Hall Building auditorium rose in a prolonged standing ovation.

"That's a lot warmer welcome than I received at Immigration today," she said, referring to her arrival at Dorval Airport where Canadian Customs officials interogated her for more than 15 minutes and allowed her to stay in the country for only four days.

Speaking to an audience of more than 700 people—many of whom refused to have their tickets ripped in half so that the name on them could remain intact—Davis called on women of North America to follow the leadership of Third World women in an international struggle against oppression.

Davis became something of a cause celebre in 1969 when she was fired from her teaching post at the University of California for admitting to being a communist. After a bitter struggle, she was eventually reinstated but was once again dismissed in 1970 for "giving inflammatory speeches" in defense of the Soledad Brothers, three black convicts accused of murdering a prison guard.

Three weeks later, she occupied the top spot on the FBI's Most Wanted List, accused of providing ammunition used in the murder of the guard. After spending more than two years in prison awaiting trial, she was acquitted thanks in large part to worldwide protest.

Davis's speech Friday was a scathing indictment of western (read: white) feminism as well as an affirmation of the need for black and Third World women to take control of their own struggles.

She continuously returned to the theme of western feminists and their attitude towards equality.

"I find it extremely difficult to identify with those women who strive to achieve equality with the boys in the capitalist corporations," she said. "There are many types of feminisms...but there should be only one common denominator, that is to improve the situation for women... freedom for *all* women."

She said white feminists who tackle Third World women's issues are often completely insensitive to the dignity of the women they are fighting for. She cited the North American movement against clitoridectomies—the practise in some cultures of ritually removing a woman's clitoris.

"It is not difficult to detect the underlying racism in the movement where you have white women telling African women how to conduct their struggle."

She said there was already a strong African woman's movement against the practise of genital mutilation well before western feminists took up the cause in the mid-70's.

"These women seem to think that because they come from the world's most successful capitalist society, it means their culture is also more advanced," she said. "Racism is a hell of a thing. It makes people think they're superior and they're not even aware they're suppressing their feelings of superiority."

She said there is a definite role for western feminists in the struggle of Third World women but that this role involves acting and supporting women from different races and cultures on the basis of mutual respect.

She emphasized the need for women worldwide to embrace the cause of South African women fighting Apartheid. Davis recently returned from a conference in Zimbabwe on the issue of children imprisoned in South Africa.

"What feminist could say she is truly liberated from male supremacy while children in South Africa are still being shot down, whipped, and attacked by police dogs?

It is incumbent on us, not just black women but women of all colours, to unite with our sisters in all struggles."

Davis acknowledged that western feminist movements have matured in recent years—"We had to mature, Ronald Reagan has seen to that"—but cautioned against the elitist tendency to ignore women who are truly on the bottom rung of society.

"We can learn a lot more from a rural woman who may be illiterate than we can in an institution like this," she said to thunderous applause.

photo by: Frances Dealtets

CUSA strikes out

by Brian Dryden

CUSA's board of directors voted overwhelmingly last night not to support the province's largest student coalition in its November 12 strike which was called to demand reforms of the loans and bursaries systems.

The Association nationale des etudiant-e-s de Quebec (ANEEQ) had hoped the strike would show solidarity among the province's students, but CUSA board members said Concordia students do not support strikes. They decided instead to support ANEEQ's publicity campaign and send a delegation to a Quebec City demonstration on the day of the strike.

Many on the board, including co-president Robert Douglas, said the strike would be a waste of time.

Douglas said CUSA has to be realistic in its support of ANEEQ. Concordia students are willing to support reforms of the loans and bursaries system, he said, but are not ready to strike for them.

"The only people who will support a strike are CUSA members and the media," Douglas said.

He said that when CUSA tried to mobilize students against a possible increase in tuition last year, only 150 students out of more than 20,000 participated.

But CUSA vice-president external Alex Macpherson, one of the two members to vote for an assembly supporting the strike, said the board should not presume students won't strike. He told the board to let students make up their own minds.

"We support ANEEQ, and we voted for the strike at the (October 4) ANEEQ congress, and then we decide not to bring the question to the students, its ridiculous," he said, "our reputation in ANEEQ will go to shit.

"At least we should bring the question to the students," he added. "The board is just sitting on the fence."

Board member Randy Orr supported Douglas's belief that a strike would be a waste of time. Instead, he said, CUSA should work with the administration in its planned day of action.

Last week, the university administration was given a mandate by the board of governors to close Concordia for one day in November to protest underfunding.

"Working with the administration's backing for a one day lock out could be more important because the administration locking the doors could give better media exposure.

"To have a strike that no one will adhere to is a waste of time," Orr said.

But Macpherson believes the issues of loans and bursaries should be kept separate from underfunding. He said the two are like apples and oranges.

"The administration's action is on underfunding and ANEEQ's is a different issue of loans and bursuaries," he said. "The board should have at least decided to hold a general assembly to ask students to protest the loans and bursuary system on the same day of the administrations action."

ANEEQ, which represents 200,000 Quebec students, hopes its actions will pressure education minister Claude Ryan into negotiating reforms of Quebec's loans and bursaries program with students. They want Ryan to implement a reformed system by the upcoming summer.

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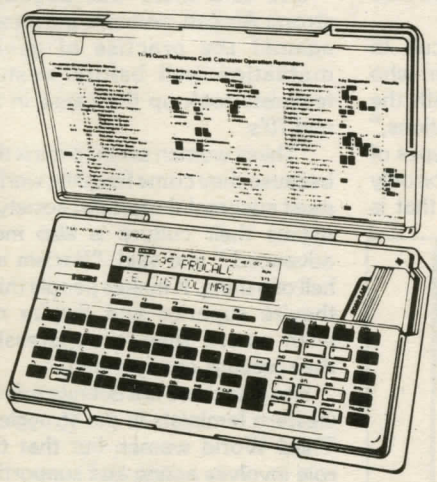

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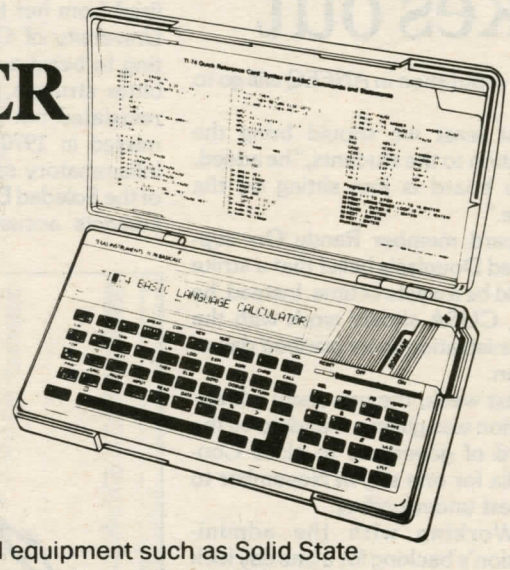

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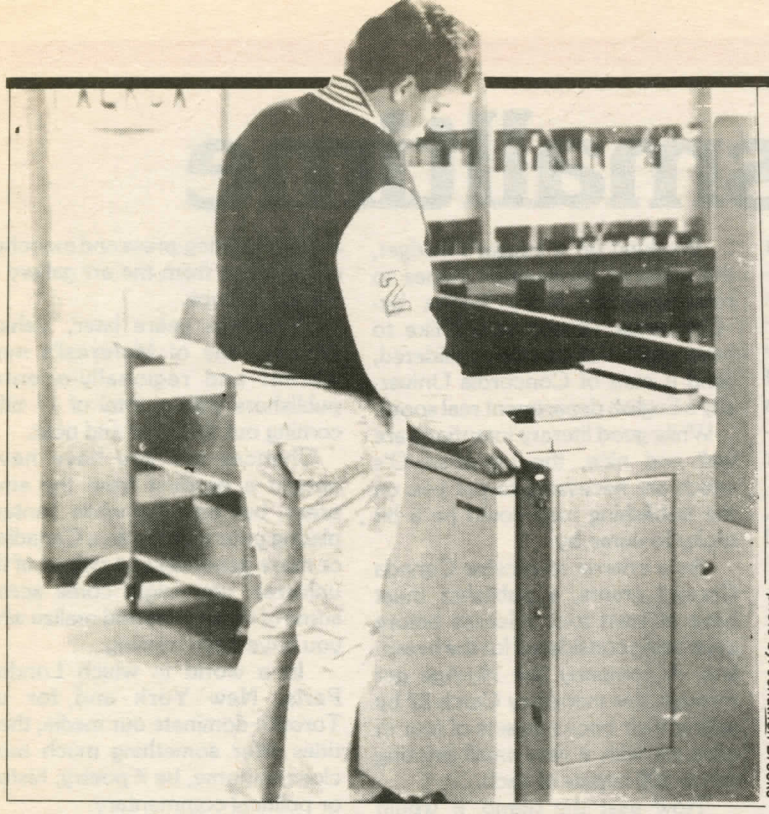


photo by: Jonathon Brooks

Library copiers rip off students

by Rod Jacob

The university is exploiting its monopoly on photocopying in the libraries by charging ten cents per copy—double what most commercial copiers charge, according to Concordia's student association.

"What I resent about the price of the copiers," CUSA education vice president Randy Orr said, "is that people in the libraries are in a sense a captive audience."

In the case of reference material, he said, students have no other choice but to use the copiers located in the library. Reference materials cannot be taken from the premises.

The price of single copies at most commercial operations near Concordia campuses is five or six cents.

Concordia's director of Supply and Services, Cyril Macdonald, says that the university chose to lease copiers even though they could charge less if they bought machines.

"The problem with buying," he said, "is that you can be assured of problems with servicing." He said that because the university leases from Xerox, it gets better servicing on the photocopiers.

Macdonald said the 1987 budget puts the cost of each copy made by an administration machine at between six and seven cents but it would be inconvenient to charge these rates. He said the university must either make money at ten cents per copy or lose at five cents.

The university machines make about 900,000 copies per year.

CUSA leases its machines from another company, Sabin, and charges five cents for a single copy.

According to CUSA's accountant Brent Jones, the machines make about 280,000 copies during the 8-month school year.

He estimated CUSA subsidized its photocopy operations by about $3500 per year.

"At the volume we're dealing with," Jones said, "we're losing money."

CUSA's cost per copy is about six cents, but he said that price would drop if the volume of copies increased.

Two years ago, student representatives took the issue to the board of governors asking that the cost be cut to five cents. The board turned down the request to drop the price, saying the profit from the copiers should instead be used to help pay off the university's deficit.

While Concordia makes about $270,000 from the operation of the copiers, the university's libraries be losing in the arangement.

A staff member of Copy Services at McGill University said the price of copies had been lowered from 10 cents to five in the McLennan Library after it was discovered that vandals were ripping pages from library books rather than paying for 10-cent photo copies.

"In 1986-87, we fixed 200 items with dmaged or missing pages," said Ruth Rohrlick, head of the Norris Library. She said her figures include books from the Norris collection only.

"These are figures for books that came back to circulation only because a user had noticd the problem.

"We haven't gone through the whole collection searching for this problem," Rohrlick said, "I suspect if we did, we would find a much worse picture."

Don't let grandma read this

by Tu Thanh Ha
Canadian University Press

The words used are "fuck" and "ass" and they are the reasons why Canada's only national student radio show may not be heard on American airwaves.

A syndicated radio show featur ing Canadian alternative bands, Music Underground Canada (MUC) was met with reservations by some American university stations who had received a demo cassette this Fall.

The stations said they could not air MUC under its current format because the US Federal Communications Commmission (FCC) bans the broadcast of profanities.

"I was told I would have to tone it down or cut it," sad MUC producer Warren Campbell. "The interesting point is that they all picked out different songs."

Mentioned by the stations as offensive was an interview with Suffer Machine, a band from London, Ontario, where the word "fuck" was used. Also cited were a song titled "Train Up My Ass" by Bedspin, and a group from Toronto named Bunchofunkingoofs.

FCC regulations forbids the use of the so-called Seven Dirty Words on air. The words are: "piss," "shit," "fuck," "cunt," "motherfucker," "cocksucker," and "tits."

"The one tape I got from (Campbell) was pretty explicit," said Madeleine McCambridge, music director of KUGS-FM, at Western Washington University. "It's unfortunate because I think it's a good show.

"We've been on our toes making sure we won't lose our license," she said, adding that KUGS was monitored by the FCC.

Similar concerns were outlined in a letter to Campbell from WEFT-FM, a student radio at the University of Illinois.

"The right-wing screwballs are on the ascendant here, in case you hadn't noticed," the letter said. "And any station, any time would be jeopardising its license by broadcasting a song (likable though it is) like 'Train Up My Ass'."

"When I got the first letter mentioning the censorship I though it was hilarious," said Campbell. "Oh come on, I thought, my grandmother says it too."

Campbell added he intends to purchase a beeper to erase offensive words on future demos he will send to the US.

"I don't care. I'll bend," he said.

Music Underground Canada is produced in Montreal at CRSG, one of the radio stations of Concordia University. The show features demos from unreleased Canadian bands. It is broadcast every two weeks on 15 stations in Canada.

Universities sell safe sex to students

by Aaron Derfel

As the AIDS crisis focuses attention on safe sex, Montreal universities have begun to organize awareness campaigns on sexually transmitted diseases.

Concordia's health services department plans to hold an AIDS information day in December and has been conducting group discussions on safe sex in student residences. Health services is also giving out free condoms.

Last night, Concordia's student association (CUSA) passed a motion to install condom vending machines on campus. The condom profits will finance a safe sex campaign.

Last week, l'Universite de Montreal held round table discussions on safe sex and set up information booths throughout the campus. The student newspaper also inserted condoms in one of its issues.

CUSA co-president Robert Douglas said the AIDS crisis has increased awareness of other sexually transmitted diseases (STD).

"There are more and more victims who are being infected by all types of sexually transmitted diseases," said Douglas. "The campaign against these diseases has to be a total one and I think the unversity is a nice place to start."

While AIDS is the most talked-about STD, a recent city-wide report shows that chlamydia has become the most widespread. The report states that by the year 2000, one Quebecer in eight, most of whom are students today, will become sterile as a result of chlamydia.

Douglas said the survey results are "pretty damn scary; they leave me speechless."

Concordia health services assistant director Pat Hardt said she is concerned over the survey results and added that public ignorance is to blame for the spread of STDs.

"I think a majority of students don't know about chlamydia," said Hardt, adding that at a recent group discussion at the Langley residence, only two students out of 20 knew of the disease.

Chlamydia is caused by a bacteria which infects the genitals. A chlamydia infection can result in sterility and blindness in both sexes, and causes birth defects and stillborns. Women and men can carry the bacteria for several years without showing any symptom of the disease.

Hardt said that after watching a film on safe sex at the residence, students talked about birth control and were shown condoms and IUDs (a contraceptive device for women). Students were also informed about the different types of STDs, such as gonorrhea and herpes.

"It would be great to sit down with every class of first-year students and go through (the facts), you know STD 101, and give that information out," she said. "Unfortunately we don't have the manpower to get that information out to everybody on campus."

The report, conducted by the Departments of Community Health for the Montreal area, states that adolescents and university students form the high risk group for STDs.

Concordia students aged 18 to 25 are most likely to contract a STD. Hardt said about 15 students come to health services each weekday to be screened for STDs, and students suspected of being infected are sent to the Royal Victoria Hospital for further test and treatment. Hardt added that the department doesn't have enough money to supply the treatment on campus.

L'Universite de Montreal health services conducts about 100 tests a month for STDs, and about 15 per cent of students are found to be infected with chlamydia. As a result of the university's prevention campaign, U de M will be offering free STD tests.

Hardt encourages students to ask for information on birth control, abortion and STDs at health services, and said students should check their bodies regularly for unusual symptoms.

STD speciaiist Dr. Marc Steben, who participated at the U de M prevention campaign, said "From now on, we must sell the idea of condoms and abstinence as values of health, not as moral values."

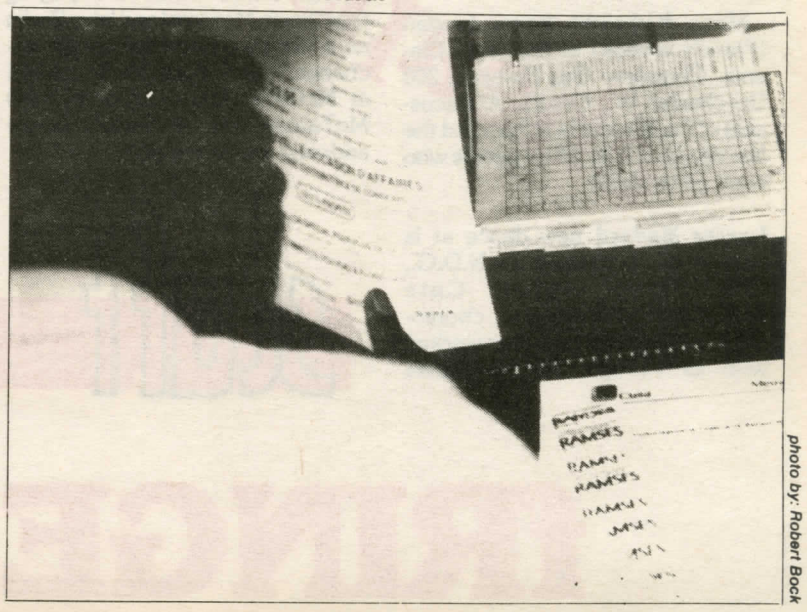


photo by: Robert Bock

Reagan killed my brother"

Benjamin Linder has become a symbol for those fighting against the U.S. military aid to the Contras in Nicaragua.

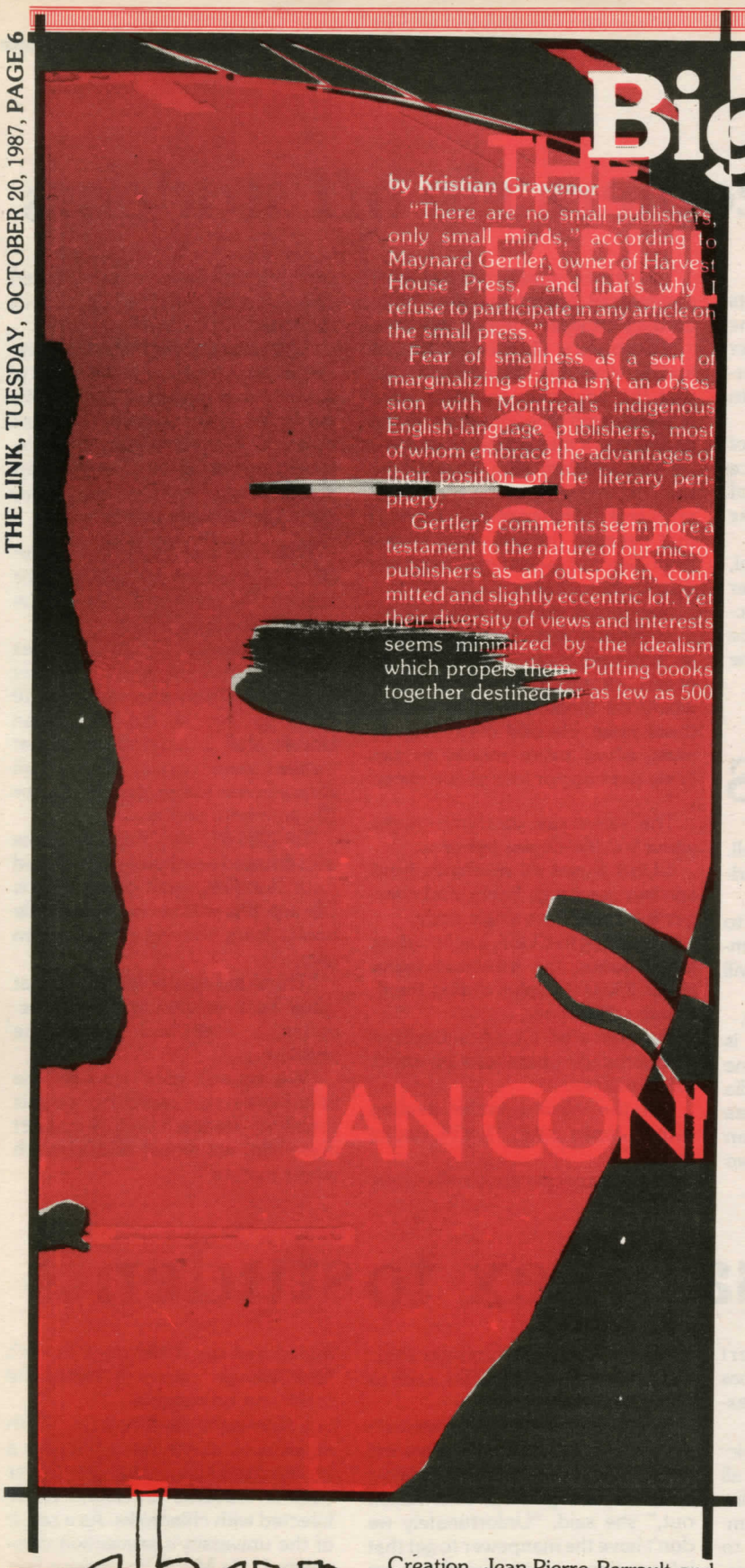
Linder, a 27-year-old American engineer, was ambushed and killed by a group of Contra rebels in northern Nicaragua, where he worked helping bring electricity to poor, rural communities.

Members of Linder's family are crossing North American speaking about him and demanding an end to American involvement in Nicaragua. The Benjamin Lider Peace Tour is raising money to help pay for electrical projects which were left unfinished.

"The U.S. government killed my brother," said the engineer's brother, John Linder.

"The contras killed my brother. Ronald Reagan says he is a contra," he said. "My brother's death was not an accident. His death was policy."

John Linder will be speaking at Concordia on Friday at 4 p.m. The lecture, sponsored by Concordia and McGill Central America groups, will be held in H-820.



Bigtime smalltime

by Kristian Gravenor

"There are no small publishers, only small minds," according to Maynard Gertler, owner of Harvest House Press, "and that's why I refuse to participate in any article on the small press."

Fear of smallness as a sort of marginalizing stigma isn't an obsession with Montreal's indigenous English-language publishers, most of whom embrace the advantages of their position on the literary periphery.

Gertler's comments seem more a testament to the nature of our micro-publishers as an outspoken, committed and slightly eccentric lot. Yet their diversity of views and interests seems minimized by the idealism which propels them. Putting books together destined for as few as 500 pairs of eyes has to be a labour of love, although its somewhat incessant demands also require an according love of labour.

As if to demonstrate the sincerity of their literary intentions, several of these companies use the profits incurred from their commercial-oriented editions to subsidize their more artistic ventures.

At Vehicle Press, for example, *The Life of a Document*, a technical book on the management of archives, will help owner Simon Dardick publish nine books in the coming year. The books range from Quebec nationalism to the history of jazz in Montreal.

Meanwhile, at Corona Books, the bestselling *New Canadian High-Energy Diet* has permitted Sandra Cohen-Rose to purchase some typesetting equipment, as well as publish Bonnie Wurst's well-received debut novel, *Damaged Goods*, a tale set in the world of Montreal's needle-trade companies, many of which actually bought advertisements within the pages of the novel.

Artistic ideals come at a price and thematic adjustments are often the cost of survival. Two of Montreal's more successful small pubishers, Eden Press and Tundra Books metamorphosed gradually into their present states.

For Tundra, baptism came in the form of Expo '67 booklets but for the last ten years they have concentrated on beautifully-illustrated children's books, some of which have won international awards.

Eden Press once dealt in medical texts, a most unfunny pursuit in comparison to their new specialty of humourous books, the best known of which is probably *The Anglo Guide to Survival in Quebec*.

While many of these companies trace their roots back to the late sixties and early seventies, the image of fossilized ex-hippies trying to dominate youth culture is somewhat inaccurate.

Nu-Age Editions, started this year as an outgrowth of a creative-writing course at Concordia and has shown its faith in the current literary scene by launching four impressive literary collections onto the market.

Working on a beggar's budget, the editorial triumverate hopes to release three more books by Christmas. (If you would like to have your manuscript considered, send it care of Concordia University's English department real soon).

While good literary intentions are well and nice, the ten-or-so G's which are necessary to put you on the publishing map could be a bit tricky to come by.

As a criteria to receive Canada Council grants, a publisher must have at least four releases before even being considered for the breadline. A company like Nu-Age got through this monetary Catch-22 by selling their books as sets of four in advance with a very small printing run of 500 copies of each.

Now past the hump, it would seem that this outfit has a good chance of survival.

Another solution to the eternal money problem was found by Vehicle Press who inherited an ancient printing-press and mooched office space from the art gallery of the same name.

Fourteen years later, Vehicle remains one of Montreal's most vibrant and regionally-oriented publishers with a total of 17 titles coming out this year and next.

Chances are you have never bought a product from the small press, but one day while contemplating your identity as a Canadian, or more generally as a citizen of the universe, you might come across some of these titles and realize what you have been missing.

In a world in which London, Paris, New York and for us, Toronto dominate our media, these titles offer something much more close-to-home, be it poetry, history or political commentary.

On the other hand, if you are an undiscovered genius (and how many of us aren't?) you might find that one of these companies willing to print you up. Maybe.

Nonperforma

by Kevin Segal

Although the concept of performance art is becoming clearer most people are still confused by it. Performance involves artists who are willing to take a gamble and break new ground. Even if it might mean a disaster. While performance art questions what performance and art are, and how to produce them, it has also become a form where artists expand their horizons. Music, dance, visual art, theater, film, video etc. come together. One person explores many mediums and groups are made up of all kinds of different artists.

Visual art has worked its way around reproducing our world for quite a while now. Music has opened up enough so it doesn't have to simply produce harmonic and/or rhythmical structures (for which our ears have been well tuned).

Even dance has begun to question the importance of the audience having a collective understanding of the work. Theatre and film seen far behind the times because they still try to string ideas into a "reality."

These two art forms always seem to be very aware of their audiences. They always work from the question of how successful the product will be. Television also falls into this trap. It has to do with money. Because these things are so expensive to produce, more care has to go into making sure of their success.

Last week there were two performances in Montreal- two shows that might offer the opportunity to witness something new in performance.

On October 13th **Alcides Lanza** played a solo marathon concert from 6:00 pm to 11:00 pm. Though he only played piano he incorporated tapes, film, and slides. It was amazing! From Satie's 1924 piece Symphonique de "Relache" to Schryer's 1984 piece "...Just a Pulse."

It was disturbing to see how flat the actual performance ended up being. Not the playing itself (that was extremely well done) but the energy of the performance. The sound was contemporary but the presentation was conservative. It felt like a classical concert. The idea of a marathon is a good one, making a musical recital like a running event, like a sport. But the idea wasn't carried out. I didn't expect anything outrageous but I did expect a certain excitement which wasn't there.

Last Thursday **Adieu Leonardo!** was performed at the Montreal Museum of Fine Arts. It was presented as a farewell to the Da Vinci exhibition and billed as a film/music performance. The auditorium and the stage were set up like a pop or jazz concert with wires and instruments randomly strewn about. A huge scrim covered the entire

cheap stuff

Working Girls a behind-the-scenes view of prostitution with plenty of detail, both amusing and disgusting, in the daily life of five "working girls" and their madame. Directed by Lizzie Borden. Tonight at 9:30 p.m. at Cinéma de Paris, 896 Ste. Catherine W., $2.

More Kubrick! *Barry Lindon* (French version) at the NFB Cinema, Complexe Guy-Favreau, 200 Dorchester W., Oct.21. A discussion of the film starts at 7pm and the film shows at 7:30. $4 for people who don't go to UofM.

Louise Bédard new dance at la Maison de la Culture de N.D.G., 3755 Botrel (corner Cote St.Antoine). Botrel is a choreographer/performer who has worked with O Vertigo, Fortier danse Creation, Jean-Pierre Perrault and Nouvelle Aire. She will be presenting her latest stuff on Wed. Oct.21 at 8pm. It's FREE but you have to reserve places: call 872-2157.

Kenneth Wolf will be giving two piano concerts at the Loyola Chapel, 7414 Sherbrooke W., Oct.20 and 22 at 8pm. Free, but arrive early.

Rainbirds and **Condition**: original kind of rock from Berlin plus Montreal's own Urban Primitive Swing. These bands are playing together in Montreal and later Berlin as a German-Canadian music exchange. Catch them for $4 tonight at McGill's Union Ballroom, 3480 McTavish. Tix at Sadie's (same address) and at the door.

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More boys and their guitars

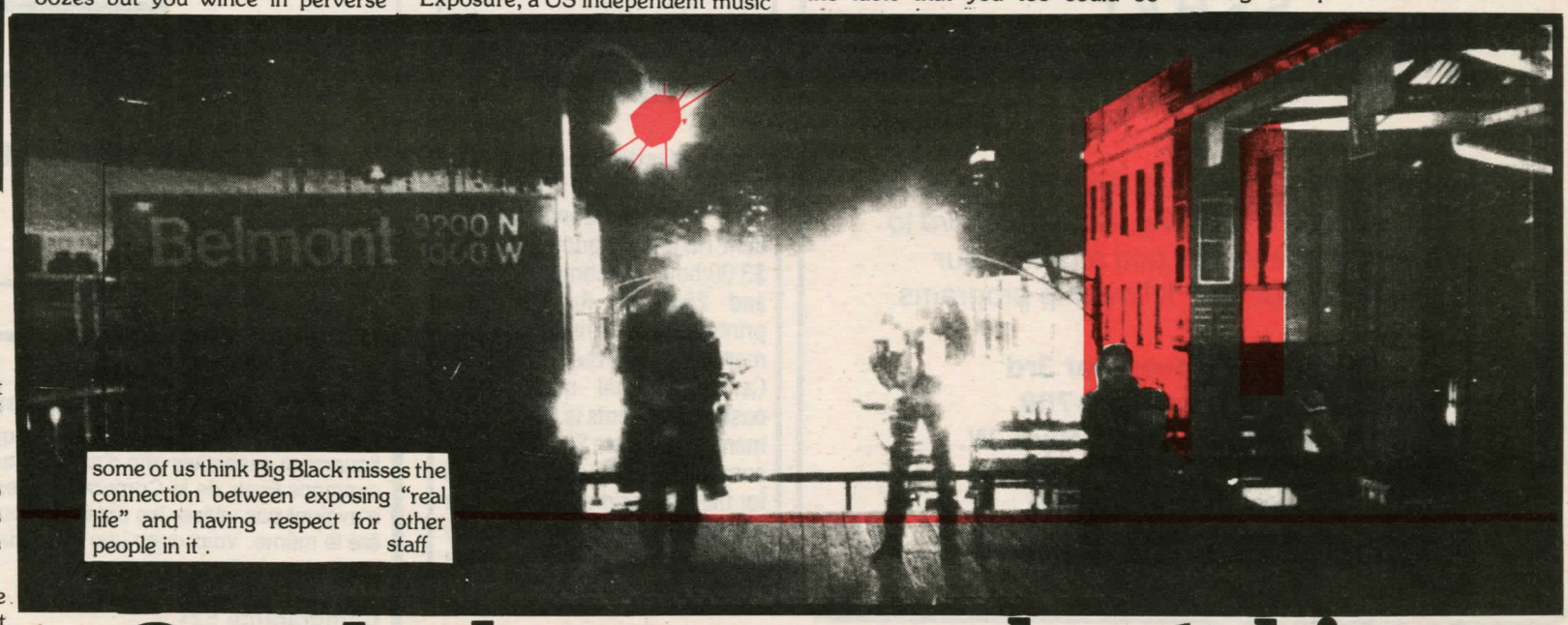
by Leslie Bairstow

"Big Black is smart people in a car-crash. The car is crashing, crumpling all around and it's scary and it's horrifying and it makes a lot of noise and there's a lot of bright lights and things exposed, and if you remove yourself from it and look at it as entertainment, it's also pretty interesting" - Steve Albini

Big Black is the best band in America. Big Black is Steve Albini on rocket and knife guitar, Santiago Durango on train and hammer guitar, Dave Riley on bass and fly-swatters and a Roland drum machine. The key word here is guitar. Big Black is noise guitar, a wall of dirt. Big Black is that scab you like to slowly pick off, it hurts, it oozes but you wince in perverse delight. Albini says, "The guitars are what it's all about and that's basically because they're extensions of our cocks, and we love them." Too bad the band is breaking up. After the completion of their current and final tour, ending any day now, the Chicago based trio will no longer be terrifying a neighborhood near you

Rumors had it that the London based Rough Trade record label wanted them more than any other band. However, frontman Albini hates the music business and everyone associated with it. He doesn't want to "suck big record company dick until it bleeds." Albini does not mince words. He was notoriously known for his column in Forced Exposure, a US independent music magazine, where he regularly complained about "lack of snatch". He is one of Chicago's most hated individuals. He says that, "There was this one pathetic character who followed me around for a night or two and put cigarettes out on my neck." Why? Because Big Black's subject material is just as aggressive, frightening and misunderstood as their sound. They write about real-life dirt, about fist-fucking and wife-beating **Fists Of Love**, animal slaughterhouses **Cables**, pyromania **Kerosene** and about a child swapping sex party in a U.S. town **Jordan, Minnesota**. Albini shrewdly remarked that, "The thing about these phenomena is that they aren't that unusual, you have to face the facts that you too could be driven to these lengths. I use true stories because I couldn't think up these things . But I don't have to look".

Songs About Fucking is Big Black's final lp. Santiago Durango does not appear on the record so the split up seemed inevitable. The high powered single-minded intensity is still there. Topics range from suicide **Colombian Necktie**, mafia killings **Kashmir S. Pulsaki Day**, fucking **The Power Of Independent Trucking"** and fucking then killing **Fish Fry.** This is their noisiest release. Santiago gasped and said, "If we reach the point where we can't add anymore, we'll stop. Once we've shot our wad, seen Jesus, we'll give it up." Fuckin' mental!



some of us think Big Black misses the connection between exposing "real life" and having respect for other people in it . staff

nce art

length and width of the stage in front of the equipment. In the middle of the audience were three projectors, a microphone and a worktable. There were three musicians and two film people. But like with Lanza's concert the musical presentation was a little conservative.

When the guitarist played a one stringed metallic instrument through magical lighting it added a dimension of theatricality. The film side of the performance started ordinarily enough. But that soon changed. Pierre Hebert began to create animation in front of our eyes. Using a film loop he scratched onto the film while it was running through the projector. The loop was just long enough to work on. The idea was exciting in many ways. Using processes as performance has been done in the performance arts (dance, theater, even music) many times. This is known as a long and laborious processes. And Hebert took enough time so the repetition of the imagery became rhythmical and the images had the chance of becoming quite complex. Some of the audience was bored. Many people left. Others in the audience were not, many people left. What really interested me was the subtle changes that took place on a film that kept repeating till finally the images came together and the film loop was finished. Sadly the music did not follow this structure. It would have been interesting if the music was created along side the animated images. This would have made the music and the film more cohesive. What the creation of the film did was get the audience in touch with the excitement of a processes getting completed.

The biggest problem with the piece was the use of text. It can be interesting hearing non actors or singers read but in this piece it was just flat. It wasn't a problem with the readers, necessarily but with the complexity of the texts. Either they were too difficult or they were too informative (there only for information not for beauty or sound). They reminded me of the exhibition itself, hard on the head.

Sand, glue, wax and patching

by Patrice Stanley

This week Concordia's V.A. Gallery will be presenting the work of Peter McLeish, a third year student currently enrolled in the Fine Arts program at Concordia. It is as difficult to label McLeish's work as it is to label McLeish. He is a highly prolific artist who works without restraints.

His pieces represent subconscious archetypes, full of universal drama; at times they are horrifying and ominous. They make demands on the viewer. McLeish is an instinctual artist who does not believe in following the current art trends.

"Most artists are too minimalistic. They tend to pull the wool over people's eyes," says McLeish. "I'm not interested in trends. Art is like a drug for me. There's no excuse for not working. Sometimes I don't sleep- all I want is to better myself and master the techniques."

McLeish believes in the importance of techniques. "I like to develop the medium until I've exhausted it," he says. Traditional in his approach, McLeish has been inspired by artists such as Turner, Michelangelo, and Picasso.

"Turner understood the economy of means. When he put something down on canvas he meant it. The followers of Turner were insane. Their works were powerfulthy used tonal values that shouldn't have worked but did," says McLeish.

He works in a variety of mediums, from acrylic on canvas to printmaking and pastel drawings, but he is primarily a sculptor. "I've been doing sculpture for years," he says. "I feel very comfortable with it; sculpture is not really related to anything, only touch, whereas drawing relates to painting."

McLeish's large, figurative wax sculptures are highly expressive, and best exemplify McLeish's "dark side", as he calls it. As creative outlets they enable him to stay balanced.

McLeish's innovative technique calls for petroleum based, microcrystalline wax which is used primarily for bronze casting. McLeish melts the wax with a propane torch and then moulds it while it's still hot over a wire base. He then sculpts it with his hands or whatever tool he may have. He says the method is dangerous.

"Most people are afraid of this. The torch has to be set on high in order to adequately melt the wax. I almost blew myself up once," he says. "There are millions of ways of working with the stuff. I never have any idea of what the result will be, the sculpture makes itself."

McLeish's strange humanoid forms are created from touch memory. "I look at my hands and feet to study the form, or sometimes study anatomy books, very much the same way Michelangelo and Da Vinci did. It's not reality, as such, but an overall feel. There is some exaggeration, what I call artistic license- you have to know the human form, but who wants to get it down perfect? Da Vinci often used too many ribs," he adds.

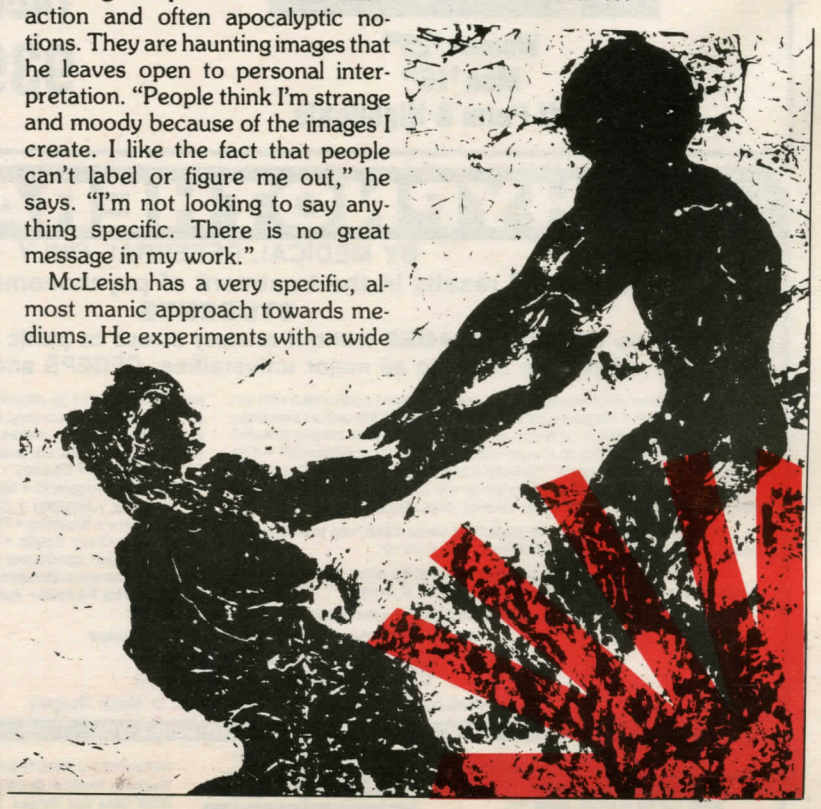
Asked about the inspiration behind the sculptures, McLeish offhandedly remarks, "I like the human form, and sculpture seems intrinsic to it. Henry Moore's reclining figures and Rodin have to some degree inspired me. I like the warmth and feel of life," he says.

McLeish's figures are to some extent androgynous but he himself always knows when one figure is female or male. The figures are overtly sexual; they are disturbing, yet as McLeish points out, can also be humourous. He does not make a distinction between "hands" and the "feel" of hands. "It doesn't matter. I'm dealing with the human body, and I never second guess myself," he says.

McLeish's prints and works on paper have an entirely different feel from the sculptures, though still working within the same concept; his images represent human interaction and often apocalyptic notions. They are haunting images that he leaves open to personal interpretation. "People think I'm strange and moody because of the images I create. I like the fact that people can't label or figure me out," he says. "I'm not looking to say anything specific. There is no great message in my work."

McLeish has a very specific, almost manic approach towards mediums. He experiments with a wide variety of materials, anything from sand, glue, and foil to roof patching. McLeish is a painter's painter- he prefers textural, fleshy surfaces that have substance. Like Turner, McLeish creates human-like landscapes, full of intense coloration and vortex effects. For Mcleish art is a form of religion that often remains a total mystery and finds that often the best results are derived from unexpected mistakes.

The show starts off with a vernissage on October 20th and runs every night at 8pm until Tuesday October 24th. The V.A. Gallery is at 1394 Dorchester W.



...asbestos

continued from page 1

studies on the dangers and predicted that medical researchers may discover asbestos is a much greater hazard than they realize.

Many experts have criticized the Quebec government's acceptable air level as much too high, compared to levels in other provinces and the U.S., where governments have passed laws requiring schools and institutions to remove asbestos from their buildings.

The high level is usually attributed to the fact that Quebec is the world's largest asbestos manufacturer and the powerful asbestos lobby has succeeded in pressuring the government not to pass legislation which they fear would cripple the industry.

Saltiel said she hopes the air sample results will be received within the next two weeks.

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Sweet Sixteen

Festival international du nouveau cinéma et de la vidéo de Montréal

par Elie Castiel

L'affiche du 16ème Festival international du nouveau cinéma et de la vidéo de Montréal (du 22 octobre au 1er novembre), toujours signée Baltimore, présente une caméra criblée de flèches et, rattachée, une étiquette de fleur de Lys censurée, sur fond noir de pellicule. Cet état d'âme correspondrait-il à celui des films inscrits dans la programmation? Seul le bilan du 1er novembre nous le dira.

Au total de la sélection internationale, 58 longs métrages et 14 courts métrages. Un panorama de films canadiens groupe huits oeuvres. On note un hommage au théâtre, une série d'emissions consacrée à d'importants cinéastes contemporains et comme toujours, une imposante sélection de vidéos.

Des ombres au paradis *(Varjova paratiisissa)* du finlandais Aki Kaurismaki ouvrira le Festival demain soir à 20h00 au Papineau. Si l'on en juge par son long métrage *Crime and Punishment* (Rikos ja rangaistus), présenté il y quelque temps au Festival des films du monde, on peut s'attendre à une oeuvre précise et achevée.

Le problème ne se pose pas pour **Soigne ta droite** de Jean-Luc Godard (au Papineau le 22 et le 31 oct. à 20h00 et le 1er nov. à l7h30). Pour **Les ailes du désir***(Des Himmel uber Berlin)* de Wim Wenders non plus (au Papineau le 31 oct. à 22h00 et le 1er nov. à l6h00 et à l9h30) - films-cibles, la notoriété de leurs auteurs suffit à susciter l'intérêt.

Mais c'est sans doute **Le chant des sirènes** *(I've heard the mermaid singing)* de Patricia Rozema qui est le film le plus attendu du Festival, les échos de Cannes et de Toronto y étant pour quelque chose. Humour, finesse et intelligence s'allient à une interprétation débordante de vitalité et de spontanéité (au Papineau le 24 oct. à 20h00 et le 31 oct. à l4h00; au Milieu le 1er nov. à 13h30).

En première mondiale, entre autres, **Tant qu'il y aura de la lumière** *(Mientras haya luz) de Felipe Vega (Espagne)*, **Patrouille du matin** *(Proini péripolos)* du grec Nicos Nikolaidis, **The Neighbourhood** *(Quartiere)* de l'italien Silvano Agosti.

Il ne faudrait pas oublier **Sammy and Rosie get laid** de Stephen Frears (.... *Prick up your ears)*, ni

John Huston and the Dubliners de Lylian Sievernich, un portrait du grand cinéaste, récemment disparu, à travers la réalisation de son film ultime, *The Dead.*

Dans la série "théâtre à l'écran", **The Brig** de Jonas Mekas, **Electre** de Hugo Santiago, **La fausse suivante** de Patrice Chéreau et **Mephisto,** grande fresque expressioniste d'Ariane Mnouchkine éveillent une certaine curiosité.

D'autres valeurs dans cette même série: sans doute **Le professeur Taranne** de Raoul Ruiz, l'adaptation selon la tradition japonaise du "kabuki" de la **Médée** d'Euripide, le controversé **Hamlet Machine** de Gilles Maheu, et le marathon (vidéo) d'une durée de 720 minutes (ou l2 heures) de Jean Beaudry, **Vie et mort d'un Roi boiteux.**

La sélection vidéo est opulente et se remarque par des oeuvres innovatrices telles que **Alter Image,** et surtout par l'intriguant **Hôtel particulier.**

Somme toute, une programmation axée sur un cinéma indépendant et novateur que l'on pourra découvrir à la Cinémathèque québécoise, au Milieu, au Parallèle et au "nouveau" Papineau.

Pour une deuxième année consécutive, l'AQCC (Association québécoise des critiques de cinéma) remettra les prix Alcan du meilleur long métrage (5000 $) et du court métrage (1000 $) choisis parmi les films de la sélection internationale.

Un prix de 2000 $ pour la meilleure bande vidéo sera également décerné par un jury de spécialistes de la vidéo.

Billets individuels: 5 $ - Carte-Festival: 40 $ pour 10 séances aux choix - Carte-Cinéphile: 80 $ pour toutes les séances (films et vidéos) et un exemplaire du catalogue illustré. Billeterie centrale: Le Papineau (rue Papineau, au coin de Mont-Royal).

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Figuring arts

Haunting poetry

by Steven Frank

She stood unpretentiously before the enthusiastic audience, smiled pixie-like, gave a perfunctory bow and proceeded to sing her opening number a capella about a woman having a coffee at "Tom's Diner".

But despite these initial impressions, Suzanne Vega turned out to be no plain-Jane waif with an acoustic guitar at her side. Friday night at the Spectrum, Vega performed her folk-rock melodies of urban alienation and estranged human relationships with an unexpected bite and a disarming charm that had the capacity crowd in rapture.

Vega, who was first influenced by Leonard Cohen and Joni Mitchell, comes from the folk music scene of New York's Greenwich Village. But Vega's concept of music changed when she witnessed a Lou Reed concert in 1979. From Reed, she says, she became inspired to be more experimental with her music. Vega has released two albums to date, both of which break out of the stereotypic folk song mold.

Her debut album, **Suzanne Vega** (1985), brought her instant recognition, selling 800,000 copies and eliciting praise from critics who suggested a new folk star was born.

With her latest album **Solitude Standing**, Vega has tried to move even further away from her "folky" image with a tougher, leaner pop sound. Vega has assembled a permanent band and used their input in the writing and production of the songs.

The result has been that the sometimes airy pluckings on the first album are replaced by more solid and interesting instrumentation adding an extra punch to her emotionally-charged lyrics and haunting melodies

Vega and the five-member band faithfully reproduced the power and beauty of their recorded material on stage. On *Solitude Standing* and *Ironbound/Fancy Poultry*, the band was hot and precise, perhaps even a touch too loud for Vega's soft and distanced voice.

On *Calypso* and *Wooden Horse*, percussional effects, a tribal bass line and synthesizer were used to create a haunting and moving musical ambience.

And her rendition of *Gypsy*, sung solo with an acoustic guitar under streams of green light, was remarkably touching.

Vega and band were even able to bring a certain freshness to "Luka", a top-40 hit which commercial radio has been playing to death. She stood surprisingly immobile throughout the performance, this from a woman who spent 10 years as a dancer.

Though she seemed a little shy, even awkward on stage, Vega, 28, a practicing Buddhist who chants twice a day, emitted a tremendous amount of inner strength and confidence.

She explains this seeming contradiction as a convergence of two opposing forces within her; the poet and the dancer.

In a recent **Rolling Stone** interview she said, "Suzanne Vega, as I know her, has to stumble to find the right word and is a little insecure, maybe, or a little off the beam. The dancer character is much more powerful, much more graceful, more eloquent in a way..."

Whatever the reason for her unusual stage presence, Vega put on an exceptional show that deserved the four encores the crowd pressed upon her.

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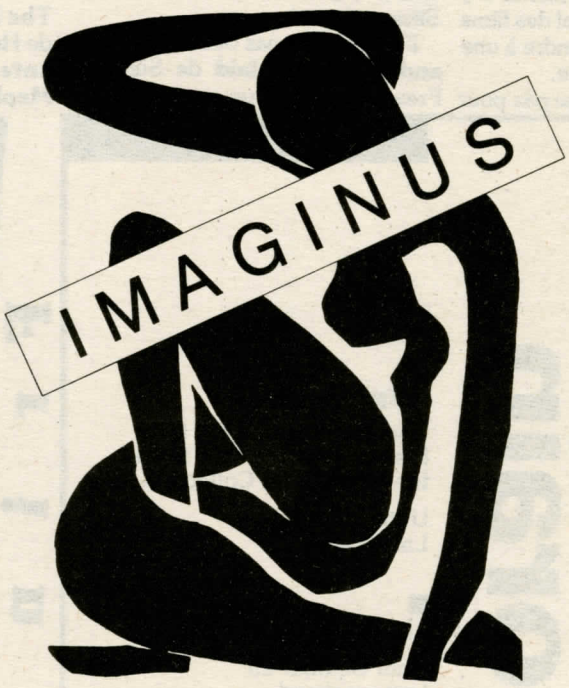

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Sports

Stingers laugh first, Gaiters laugh last

by Armand Thomas

For a fleeting moment, the impossible seemed within reach. On the opening kick, the Stingers stunned everyone by recovering a fumble in the Gaiters' end zone: Concordia 7, Bishop's 0 - with just one second ticked off the clock.

And then the bubble burst. The mighty Gaiters - ranked No.2 in the country and undefeated in the Ontario-Quebec Intercollegiate Football Conference - quickly returned things to normal and coasted to a 33-16 win at Loyola last Saturday.

The Stingers' loss, coupled with Carleton's 8-4 victory over Ottawa, means Concordia's last regular season game at Carleton this Saturday will be a showdown for the last playoff spot.

"At the beginning of the year, they ranked us 21st in thecountry," said coach Skip Rochette. "We've been better than anybody thought. We just have to win next week."

Despite the lopsided score, the Stingers played a hard, gutsygame, keeping head-to-head with Bishop's in three of the four quarters.

But the Gaiters exploded for all the points they needed in the second quarter. Runningback Keith Kelly - who coughed up the ball for the Stingers' early score - went from goat to hero with a 14-yard run to put Bishop's ahead 14-7.

The best pitch-catch duo in college football - Tony Harris to Wally Zatylny - then combined for 66 yards and the Gaiter's third touchdown. The teams exchanged field goals before the half ended, but at 24-10, the game was essentially over.

"They've got so many weapons," said Stinger defensive back David Cescon. "The defence played well on 20 of 25 plays in the first half, but Bishop's made four or five big plays and that was enough." Concordia allowed no points in the third quarter, and just nine in the fourth. Said Bishop's coach Bruce Coulter: "You could say we didn't play well in the second half, but that's not true. Concordia just came out and shut us down."

The wind was once again a major factor in the passing game. Harris had 13 completions on 23 attempts, but still racked up 308 yards - largely due to Zatylny's speed.

Keith Kelly filled in for Dennis Walker - the Gaiter's regular running sensation who was mercifully out with a twisted ankle - and collected 106 of Bishop's 231 rushing yards.

Stinger QB Ron Aboud hit only 16 of 29 passes, but kept Bishop's guessing by hitting six different receivers good for 212 yards. "It was his best game at reading the play," said Rochette, "and he now realizes when he's not following through."

Aboud's most costly incompletion occurred on a perfect pass. In the first quarter, with the score tied at seven, he floated a 40-yarder into the hands of Tony Diorio - but the big receiver could not put the squeeze on the ball. Concordia lost its momentum just as the Gaiters were about to pour it on.

Feisty Jean-Francois Heroux led the Stingers in rushing by bar-relling into men twice his size to pick up 47 yards. But it was mainly on the special teams that Heroux, along with Cescon and Patrick Yoshy, showed flashes of the spectacular. Together, they returned 11 punts and kick-offs for 234 yards and the respect of the Gaiters' kicking team.

Yet once again, Concordia's Achilles' heel was the offence's inability to capitalize from close in. They moved the ball with authority around centre field, but as they near the goal line, they seemed to lose their composure.

"We're not the kind of team that can afford to make the big play and then not finish it off," said Rochette.

On the other side of the field, coach Coulter toasted his veteran team's success: "Everybody keeps telling us we don't have the spark this year, but we're 6-0, and we've just clinched first place."

Such are the rewards of experience.

Audibles - So many people drove in from Lennoxville for the game that it sometimes seemed like the Gaiters were the home team ... The crowd of 3,000 drank the beer concession stand dry by the start of the fourth quarter ... Many fans couldn't find good seats and watched from the sidelines - a situation a new stadium would solve ... In the other O-QIFC game, McGill secured secondplace by beating Queen's 21-10 ... At least 30 people were seriously injured during the Ottawa-Carleton game at Lansdowne Park when a guard-rail broke, dropping them from 10 metres up ...

photo by: Steve Slawvey

Johnny Dilegge (9) scored on Kieth Kelly's (34) early fumble, but the Stingers could not hold the Gaiters back.

One win and off to post-season

by Jason Susnick

Despite having just one win so far this season, the women's soccer team is playoff-bound.

Concordia beat the hapless UQTR squad 3-0 on Sunday at Loyola to up its record to 1-2-2 and a lock on to third place in the four-team division. The Stingers' victory was especially sweet after Friday's bitter 1-0 loss to the McGill Martlets.

Six days earlier Trois-Riviers played surprisingly well to earn a 0-0 tie against the Stingers. But this afternoon Concordia came out firing.

Lesa Richer kicked in what appeared to be Concordia's first score just minutes into the game, but it was wiped out by an off-side call.

Concordia continued to press until Leslie Clement scored her first goal at the 50-minute mark, and had an open net a few seconds later for her second score.

Stinger co-captain Jennifer Beauregard got the other goal.

Concordia's Milissa Horowitz celebrated her MVP of the game award by saying it was the best she's seen the Stingers play in her three years with the team.

At Molson Staduim last Friday, the Stingers played a highly motivated, disciplined game. And although they didn't score, they allowed McGill just one goal - impressive when considering the Martlets scored 23 times in four games.

The last time the two teams met, Concordia pulled out a 1-1 tie by scoring in the dying moments of the game. Fate wasn't as kind this time.

The team was slowed by some minor injuries and by a strange playing field.

Many of the Stingers were playing their first game ever on astroturf, and some had trouble adjusting.

"Many of the girls were wearing the wrong type of shoes, which didn't help ball control," said Nicholls. "We played well, but we didn't play as well as we could have."

Along with the troubles caused by the astro turf, the hard luck team was hampered by injuries. Many of the women were playing with injuries, including Jennifer Beauregard - one of the most valuable players on the team.

photo by: Steve Slawvey

Leslie Clemont deaks the T.R. goaler for a wide open net.

Corner kicks - Stinger coach Cathy Lipari says her team has suffered from the low turn-outs for practises, but that the situation has improved - just in time ... Goaler Brenda Flannely's star is quickly rising. She played two outstanding games in three days which may force Lipari to reconsider grooming Suzanne Ochs for the position ...

Icemen trip in third

by Armand Thomas

Concordia's men's hockey team reached the finals in a four-team round-robin tournament at L'Universite du Quebec a Trois-Rivieres last weekend, and entered the third period with a 4-2 lead before the home-town Patriotes knocked in four unanswered goals to win 6-4.

"We were victimized by bad officiating and their home rink advantage," lamented Paul Arsenault, who was not at all surprised to see his young squad go so far.

"I've seen many teams in my time, and with the quality of players we have, it's going to be a good season."

Stinger forward Richard Laplante scored twice and was voted the game's most valuable player. He was also named, along with goaler Dave Sharpe, to the tourney's all-star team.

Paul Brophy and Mike Pratt got the other Concordia goals, while Yvan Genereux scored the tying and winning goals for T. R.

The Stingers dropped to third place with a 1-1-1 record, behind the University of Waterloo (1-0-2) who had tied T. R. earlier.

Georgian College (0-0-3), from Barrie Ont., spent most of their time digging pucks out of their own net to finish dead last.

The defending national champion Patriotes (2-0-1), despite 11 rookies on the roster, have now won two tournaments this year.

Concordia beat Georgian College 6-2 on Friday, and tied Waterloo 6-6 on Saturday. The Stingers open their regular at Loyola this Saturday at 3:30 p.m. as they host the Royal Military College of Kingston.

In the final analysis, Humanity will be judged on not how we treat our fellow human beings, but on how we conduct ourselves towards those beings we consider inferior.

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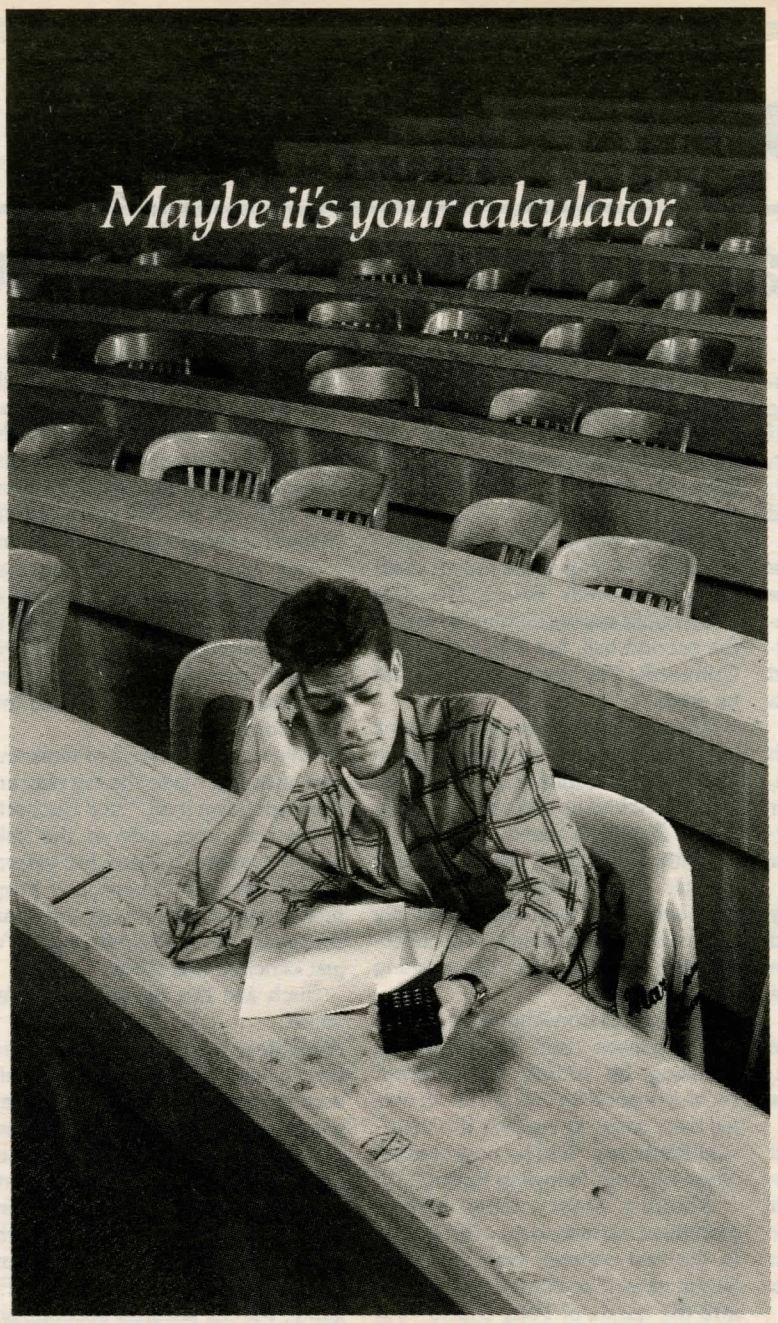

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